Schedule for Portable Literature: Reading, Reacting, Writing
Created and tested by Prof. Julia Wagner, Spring 2013

Required Texts:


Notes to Instructors: There are secondary readings assigned in this syllabus. These are my individual notations and assignments because this text does not provide any. For that reason, I select and include my own throughout the semester. When you see secondary sources included via handouts or blackboard, know that these readings are not included in this text, but supplied by individual instructor.

Note: Instructors are required to offer feedback on at least one preliminary draft for each essay to guide revision as well as on the final draft. Some instructors choose to do half the class for each preliminary draft to help with timely return of papers.

Note: “READ” and “WRITE” denote homework assignments due the following class.

Unit 1 – FICTION: RELATIONSHIPS and GENDER

Essay Question: Modern writers such as Ernest Hemingway and Kate Chopin were reacting to an increasingly complex and changing world (Kirszner & Mandell 66); there was a sense that “new things needed to be told in new ways,” often in “very gritty or realistic ways” (Kirszner&Mandell 67). How do Hemingway and Chopin’s essays reflect a desire for change. Hint? What are the “new things” they write about, or what is being communicated in a very “gritty, realistic way”? What kinds of changes are they suggesting? Length: 4 pages. You must generously cite from the primary sources, as well as selectively cite from at least two critical readings about each author that have been collected for you on Bb.

Class 1 - Class Introduction, Syllabus Review: Goals and Objectives

REALITSTIC AND MODERN LITERATURE

READ: Harold Bloom, “How to Write about Ernest Hemingway” class handout.
READ: Analysis of Short-Story (Bb) print out and bring to class.

Class 2 – Syllabus Review (cont’d) and questions. Class discussion: Hemingway
READ “Reading and Writing about Fiction” 2 – 44.
READ: “The Story of an Hour” by Kate Chopin 115, “The Storm” by Kate Chopin 176.
READ: Feminist Criticism 1217 – 1219.

Class 3 – Kate Chopin + Writing Literary Arguments 28-44.

ASSIGN ESSAY#1 Hemingway and Chopin- rough draft due in next class, bring 3 hard copies to class. One will be collected and returned with comments.

Class 4 - Writing Workshop // Peer-Review

WRITE: Middle draft of Essay #1. Bring 2 hard copies to class.

Class 5 – Writing Workshop // Peer-Review

WRITE: Final draft of Essay #1. Bring packet to class with all drafts.

Unit 2 – FICTION: CULTURE, RACE, AND SOCIETY

Essay Question: Zadie Smith, Gish Jen, and Edwidge Danticat create short stories that explore in great detail characters and dialogues, plots, settings, and themes that both validate and deviate from those of traditional society. Pick two stories and explain the values and societies created within them. What are the social messages within them? Support your ideas from the text and from two readings that have been supplied to you on Bb. Length: 5 pages.

Class 6- Collect Essay#1// Introduce new unit

READ: “The Girl with Bangs” by Zadie Smith (Bb).
READ: Social theory #1 -Queer Theory, 1232- 1234.

Class 7 - Class Discussion: “The Girl with Bangs” and Queer Theory

READ: “In the American Society” by Gish Jen (Bb).
READ: (Social Theories cont’d) Cultural Studies 1229, Post-Colonialism 1234-1236, American Muliculturalism1236-1238.

Return Essay#1.

Class 8 - What do all these “isms” mean? Class discussion on Cultural Studies within “NY Day Women”. In-class writing workshop Essay#2: generating ideas Review: Writing Literary Arguments 28-44.

READ: classroom handout: Hybridity.
WRITE: 3 typed pages of Essay#2, first draft and include specific questions due in class 9.
Class 9 – Class Conferences: Unit 2 Essay conference

WRITE Middle Draft #2: due class 10 (Final due in class 11)

Unit 3 – DOCUMENTED ESSAY
James Joyce & New Historicism

Class 10 – Peer Review middle draft of Essay #2

Introduce and review Documented Essay (7-8 pages) (parts one and two also posted on Bb)

What is New Historicism? 1230, Introduction to James Joyce.

READ: “Araby” 251-256.
READ: (Bb) Murphy’s - “Dubliners and Modernist Doubt”, 1st 5 pages only (print and bring to class).
WRITE: Final draft of Essay #2

Class 11 – Finish “Araby” / Begin Murphy’s Discussion Questions.

COLLECT: Final draft of Essay #2

READ: Complete the rest of Murphy’s Modernist Doubt (pages 5 – 10) essay and finish discussion questions.
READ: “Eveline” (Bb).

Class 12 – “Eveline” Class discussion//finish discussion questions on Murphy

READ: Fargnoli and Gillespie’s Critical Companion to Joyce (Bb).


In Class: Write a paper proposal. What question will you choose? What do you want to say? Which sources can help? I will collect next class 1 – 2 pages.

READ: (Bb) 4 short critical essays on “Araby” from different authors (marked “Araby” 1, 2, 3, 4) on (Bb). Print out these articles and bring to class with your computer on Friday.
WRITE: paper proposal to hand in next class.

Class 14 – Developing Ideas: Individual Presentations on Paper Proposals (also collect).
WRITE: Now that you know your question and your purpose, can you scaffold a rough draft? What ideas will you need to cover to answer your question? How will you organize it? What will that look like? Prepare an outline or a list of main ideas. Lastly: Create topic sentences from this. What are topic sentences?

Class 15 – Writing Workshop: Using Sources to create Annotated Bibliographies and Diana Hacker. Bring Hacker to class.

WRITE: Create your list of sources. What are you using? What do you still need? Transition into an annotated bibliography.

RETURN: Paper proposals

Class 16 – Library Research Day.

Class 17 - Hand in Doc Essay rough draft (3 pages and annotated bibliography)

Class 18 - Writing Workshop: Return Rough Drafts with comments. Bring Hacker to class.

WRITE: Draft 2 for peer-review: Bring a hard-copy of doc essay to next class.

Class 19 – Final Peer-Review

Complete: Final Version of doc essay due in class in class 20 (no emails, no extensions, in-class or no credit)

UNIT 4A: POETRY and LANGUAGE

Understanding how speaker, tone and imagery function in a poem.

(**A note to instructors. Not all the poets assigned as readings are included in the text. You will either have to collect them for the student and distribute via blackboard or class discussion, or replace with other authors of your choice from this unit.)

Essay Question: Using the elements of tone, speaker, and imagery that we discussed from class readings, as well as citing from Helen Vendler’s short readings posted on (Bb), choose two poems from this unit and compare and contrast those three elements in your poems. Length: 5 pages. Remember the best comparisons are usually those that are the least obvious, require detailed tracking and support, use effective transitions, and are very well organized.

Class 20 - Collect Final Drafts Documented Essay/Poetry Introduction Unit

Leo Tolstoi - “What is Poetry?” Billy Collins “Introduction to Poetry” 666.

Class 21 – Introduce Poetry Unit and Unit Question
READ: TONE 436-444, and Vendler (Bb).

**Class 22** – Class Discussion on Tone/ Assign Groups and hand out tone sheet and packet: “When You are Old,” “Wild Nights- Wild Nights!” “The Moon Versus us Ever Sleeping Together Again,” and “Credo”. Each group analyzes the tonal elements of their poem for the class and presents.

READ: “Latin Night at the Pawn Shop” by Martin Espada (Bb). Write your own tone analysis for class discussion using worksheet and class discussion as guide.
READ: SPEAKER 426-436, and Vendler (Bb).

RETURN: Doc Essays with comments.

**Class 23** – Class Discussion: SPEAKER/ “Gretel in Darkness,” “I’m Nobody! Who Are You?” “Please Fire Me” “I, Too,” “Negro” (Harlem Renaissance).

READ: FIGURES OF SPEECH 504-517, and Vendler (Bb).
READ: “Red Wheel-Barrow” by Williams, “Why I Went to College” by Espada, “In a Station of the Metro” by Pound.

**Class 24** – IMAGERY: “The Eagle” by Tennyson, “My Father as a Guitar” by Espada, “The Fish” by Elizabeth Bishop

WRITE: Poetry Essay#4 - 3 page rough draft due in Class 25
READ: Drama and kinds: 730,742, 762-766.
READ: Ibsen Bio and Cultural Context 785 -786.
READ: *A Doll House* by Henrik Ibsen 786-807 (act 1).
READ: Plot, 762-766 (as architecture and checklist) and “Analysis of Short-Story” worksheet plot definition.

**Unit 4B: DRAMA – Henrik Ibsen**

Note: There is not a separate essay for this part of the unit. Students will be working on Essay 4 assigned in 4A.

**Class 25 – A Doll House // Plot Discussion of first act of play.**

Plot as visual architecture, what shape is this play taking? What is the map of the action?

Review the elements of plot from (worksheet/and text). How does Ibsen’s plot compare to the standard outlined?

READ: *A Doll House*, 807-37 (acts 2 and 3).
WRITE: Middle draft of Essay #4.
Class 26 – *A Doll House* - Complete the visual plot picture

Introduce PORTFOLIO: What is a portfolio? What goes in my portfolio? (handouts and also on (Bb)
Complete peer-review: Middle draft of Essay #4

RETURN: Half class Rough drafts of Essay #4
COLLECT: Middle draft of Essay #4

**UNIT 5: PORTFOLIO WEEK**

Class 27 - Peer Reviews (Portfolio essay)

RETURN: Half class Middle drafts of Essay #4
WRITE: Final draft of Essay #4

Class 28 – Peer-Reviews (Portfolio essay)

COLLECT: Essay#4

Portfolio submission will take place during the scheduled exam day. We will meet in our regular classroom. Date TBA.

**Helpful Information for Planning your Syllabus:**

In order to help you plan your calendar the following link will take you to the academic calendar for Spring 2014:

[http://www.montclair.edu/about-montclair/academic-calendar/13-14/](http://www.montclair.edu/about-montclair/academic-calendar/13-14/)

The final exam schedule for Spring 2014 can be accessed here:


The link to Registrar’s page for withdrawal dates, etc.: [http://www.montclair.edu/registrar/](http://www.montclair.edu/registrar/)

NOTE: Spring Break is March 10 – 16.

The last day of classes is May 6, which is a Tuesday, designated as a Friday. Only Friday classes meet on this day. Tuesday day and evening classes do not meet.